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# THE MUSICAL TIMES, And Singing Class Circular.

JANUARY 1st, 1856.

## HAYDN'S MASSES.

No. IV.

Contributed by E. HOLMES.

(Continued from page 139.)

THE wind parts of this Mass in B flat are oboes, clarionets, bassoons, horns, and trumpets; the four voice and stringed parts, with the organ and drums, complete the orchestra. A *cantabile* of of exquisite melody in the first violins opens the music:—

*Adagio.*

Vio. 1.  
Vio. 2.  
Corni.  
in B.  
Viola..  
Bassl.

So happy and elegant a beginning raises expectation, and it is not disappointed in the continuation of the work. In this short *Adagio* the alto voice has the solos. The bars just given (omitting the horns) accompany this voice in the first solo:—

*Solo.*

Alto. Ky - ri - e, Ky - ri - e e - lei - son.

The *tutti* parts contrast with the melodious grace of the principal subject, and give an impassioned character to the music. At first the chorus is heard only for two bars, ending with an imperfect cadence; at the 19th bar it is brought in again, and continued to the end of the introduction. The doubling of the B in the soprano and alto by all the wind instruments, and the first and second violins, and of the G♭ by the basses, tenors, and violas, in a progression of two parts only, creates a powerful effect, and is a fresh example of Haydn's anticipation of Beethoven's orchestra:—

Vio. 1.  
Vio. 2.  
Oboi.  
Clar.  
Clarini.  
Corni.  
unis.  
Treble.  
Alto.  
Viola.  
Tenor.  
Bass.  
Bassi.

*Tutti. f.* Ky - ri - e e - lei - son, e -

*Tutti. f.* Ky - ri - e e - lei - son, e -

This passage is re-introduced and met with pleasure in the next *Allegro*.

The cadence which this bold transition to G flat leaves some time in doubt, takes place on the dominant of the original key; its beauty strongly characterises Haydn. The first oboe in the following bars plays in unison with the first violin; the clarionets sustain the notes iterated by the second violins and tenors:—

Vio. 1.  
Vio. 2.  
Viola.  
Treble.  
Alto.  
Tenor.  
Bass.  
Bassi.

*fz.* *p.* e - lei - son, e - lei - son.

*fz.* *p.* Ky - ri - e e - lei - son, e - lei - son.

In three more bars the introduction is brought to a close which greatly excites attention. The second movement then proceeds in *g Allegro moderato*. Here, though the stringed instruments have a frequent figure of triplets, the music is without levity; on the contrary, there is a breadth in the ideas, and an orchestral dignity in the handling of them, which contribute much to please. The *Kyrie* thus sets out:—

*Allegro moderato.*

Treble. Alto. Ky-ri-e, Ky-ri-e e-lei-son,

Tenor. Bass. Ky-ri-e, Ky-ri-e o-lei-son.

This subject, accompanied by the instruments in unison, is simple enough. In the next bar the stringed orchestra and voices divide, and we detect the mind of the symphonist:—

Vio. 1. Vio. 2. *fx* *fx*

Treble. Alto. Ky-ri-e e-lei-son,

Tenor. Bass. Ky-ri-e e-lei-son.

Viola. Bassi.

So large a share in the interest of this movement is due to its orchestral features, that the music quite answers to the idea of the choral sinfonia. When, for instance, the voices are brought in in short exclamations:—

Vio. 1. Vio. 2. unis.

Oboi.

Soprano. Alto. Ky-ri-e, Ky-ri-e

Coro. Bassi.

Fag. Bassi.

we listen to them only as subsidiaries. The ear is caught by the glittering figure of the violins and the smooth melodies of the oboes and bassoons—notwithstanding the Master has begun this passage with a slip of the pen, and made consecutive fifths between the second oboe and the bass. The following bars in unison of two parts, one for the orchestra, and one for the chorus, is striking, and forms a spirited contrast to the harmony of four parts at the cadence:—

Vio. 1. Vio. 2. unis.

Coro. unis.

Ky - - ri - e

Viola. Bassi.

e-lei-son,

This fine passage is found still more effective on repetition in another key, when the chromatic ascent is harmonized and set off by contrary movement and holding notes. This is reserved to adorn the final close, and to create the last impression upon the ear. The music is full of spontaneous flowing grace, and we might linger long over the flowers of its melody. With the friendly old progression of 5 6, we must take our leave of it—yet not without admiring novelty in the following:—

Vio. 1. Vio. 2. unis.

Treble. Alto. e-lei-son, e-lei-

Tenor. Bass. e-lei-son, e-lei-

Viola. Bassi.

The *Gloria*, designed in three movements, has a correspondence in character and style to that of No. I. The first movement, *Allegro* 4, opens with a simple theme for the wind instruments, responded to by the chorus. A broad and massive character distinguishes the voice parts—to which the accompaniments always add interest—being animated elegant, and finished. Can aught better express the grandeur of choral declamation than this natural phrase of canon, in which science seems to array itself in the guise of simplicity:—

*Allegro.* *f* Glori-fi-ca-mus te, Glorifi-ca-mus

Treble. Alto. *f*

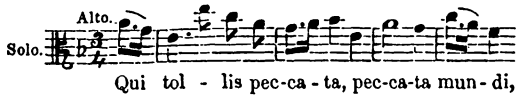
Tenor. Bass. *f*

Glori-fi-ca-mus te, Glorifi-

This single extract may show the style of this movement—the choral parts of which are interspersed by many pretty solos and passages of accompaniment. Gradations of power and expression mark the progress of the three movements. The *Miserere*, *Adagio*, in E flat, is an example of rare dignity in the slow movement. The alto solo brings to mind Milton's verse—

—“Notes with many a winding bout  
Of linked sweetness long drawn out.”

This solo, introduced by six bars of chorus and symphony, to excite attention, proceeds in a noble and exalted strain. The melody has unusual breadth in the phrases, and many new and beautiful accents:—



The instrumental score exhibits the refinement of one of Cherubini's most finished models. The instruments are heard alone or together; their different tones echo the phrases of the voice; or passages are found where horns, bassoons, clarionets, &c., may most happily accompany—in short, all that loving labour, which the artist spends in adorning the object of his choice—the melody—as the sculptor touches and re-touches the idol of his imagination, is here displayed in Haydn. One retraces with certainty the luxury of this mood of composition.

The *Quoniam, Molto vivace*  $\frac{4}{4}$ , begins with this subject, to which all the voices sing in unison:—



A most energetic and admirable fugue succeeds. The interval of the diminished fourth, with which the subject opens, tells with dramatic vigour on the composition, and leaves in reserve an instrumental climax worthy of the highest genius. The fugue is on a bass subject:—



The violin accompaniments are chiefly in unison with the voices. Many fanciful episodes are introduced into the fugue, and many grand effects of the pedale inverted in the treble. The subject in the tenor, accompanying a phrase of melody, is an example of the former:—



This is followed by a very grand introduction of the theme in octaves, the pedal F alone sounding in the treble. The theme in octaves, with the octave holding note of horns and trumpets, might have suggested somewhat to Beethoven. Indeed, they sound like the very man himself—let the reader judge. First comes the subject in the bass:—



Then immediately with all the wind instruments and drums:—



The violoncellos play with the tenors of the chorus in this splendid passage; but the basses are left out till the last three crotchets, it being too high. The unisonous treatment of the theme is therefore heard with higher effect in the subsequent cadence in B flat, for there all the voices join. If this be not Beethoven, the reader must at least agree: *Vivere fortes ante Agememnona*. The important idea of giving to fugues a freer and less formal character than had hitherto prevailed, seems to have influenced Haydn in this composition; and no innovation of genius has more enlarged the scope of music.

(To be continued.)

## MUSIC AMONG THE POETS AND POETICAL WRITERS.

By MARY COWDEN CLARKE.

(Continued from page 149.)

As a carollory to the article on Paganini that appeared in our last number, we quote Leigh Hunt's admirable lines upon him:—

PAGANINI.—*A Fragment.*

\* \* \* \* \*  
"So play'd of late to every passing thought  
With finest change (might I but half as well  
So write!) the pale magician of the bow,  
Who brought from Italy the tales, made true,  
Of Grecian lyres; and on his sphery hand,  
Loading the air with dumb expectancy,  
Suspended, ere it fell, a nation's breath.

He smote,—and clinging to the serious chords  
With godlike ravishment, drew forth a breath,  
So deep, so strong, so fervid thick with love,  
Blissful, yet laden as with twenty prayers,  
That Juno yearn'd with no diviner soul  
To the first burthen of the lips of Jove.

The exceeding mystery of the loveliness  
Sadden'd delight; and with his mournful look,  
Dreary and gaunt, hanging his pallid face  
'Twixt his dark flowing locks, he almost seem'd,  
To feeble or to melancholy eyes,  
One that had parted with his soul for pride,  
And in the sable secret liv'd forlorn.